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## THE DECORATOR AND FURNISHER.

### AN ARTISTIC WINDOW CABINET.

TO Pittsburgh must be given the credit of designing something original and meritorious in the line of window dressing. *The Jewelers' Weekly* of the city has been publishing an admirable series of illustrated articles on the subject, and to it we are indebted for what ought to prove a valuable suggestion to any of our readers who may be called upon to do decorative work in similar lines.

The illustration represents the show window of one of the largest jewelry establishments in Pittsburgh. The window as will be seen at once, is admirably suited for the display of goods. It is both high and wide, and its architectural construction has been planned with special reference to the purpose to which it is devoted. The handsome, semicircular pane of stained glass which fills the upper third of the space is particularly adapted to set off the goods that are shown below. It is in harmony with the display, and this same commendable consonance is noticeable in every detail of the exhibition.

The window is 15 feet wide and 14 feet high. Its generous size affords ample room for the peculiar arrangement which the designer has adopted. Across the back of the window, 12 feet from the floor, is strung a rich plush curtain, which hangs in graceful folds from a brightly polished rod of hardwood. Directly in front of this there stands a handsome cabinet. This piece of furniture is an excellent example of mechanical ingenuity, as well as a work of art. It is strong in construction, and at the same time has the appearance of fragility. The spacing and the shelves are artistically arranged. It is graceful in contour, and would be an ornament to any drawing room. Its mechanical ingenuity is purposely concealed from view, and consists of a low platform, upon which it stands. This contrivance is securely built and rests upon a set of grooved casters, which in turn revolve upon a small iron railroad track. By this means the cabinet can be moved to and fro by one man with the utmost ease and without disturbing from its place a single article upon its shelves.

On the cabinet are arranged over 300 pieces of rare bric-a-brac. A graceful Sèvres vase crowns the display and forms the apex of the pyramid. Directly beneath is ranged a row of cut glass decanters, at each end of which is stationed a group of terra cotta figures modeled from Neapolitan life. These give a certain picturesqueness to the shelf, and rob it of whatever monotony it might otherwise possess.

A silverware cabinet, one made purposely for clocks and another designed expressly for bric-a-brac, could be made without great expense, and would amply repay the outlay in the course of the year.

### JAPANESE NAMES AND MARKS.

A DIFFICULTY in the way of our understanding Japanese wares results from a practice which is common throughout the country, namely, that of bequeathing to a son, a favorite apprentice, the trade mark of a celebrated ware. A man becomes famous as a potter, and his mark or trade name, becomes known (the name used in trade is very seldom the real name of the maker). Now it often happens says Mr. Christopher Dresser, that a celebrated potter has a son or two or three apprentices. In such cases he will leave his name and mark to

the most skilled among them. It frequently happens that an apprentice inherits the name of the famous potter, and even should he move to another place, he will be considered the maker of the genuine ware, while the son who carries on the manufacture at the original works, will be regarded as the mere imitator of his father's productions. In support of these statements I could adduce many illustrations, but I need not do so, as some of the difficulties of understanding the various questions connected with certain kinds of Japanese pottery will appear as we discuss the wares. I mention them that the reader may at the outset understand the nature of the case, and may see how impossible it is for anyone who has not visited Japan to write a history of Japanese pottery which shall be really trustworthy. Another difficulty occurs when a celebrated potter removes from one part of the country to another—a case which is not uncommon.

In the town of Okazaki I visited a potter who made remarkable wares, and who bore a good name as a manufacturer. But he formerly carried on his art at Kioto, and he removed to this place so as not to interfere with his son, to whom he had bequeathed his business. This man, Yeiraku Zengora, left his "mark," as well as his business, to his son, and he now trades under a new name, and since I left Japan I have heard that he has again returned to Kioto.

Here we have a case in which a celebrated man makes wares precisely of the same character as those which he formerly produced, and in the same town, yet the "mark" which he now employs would indicate that his present productions are the works of a different potter.

WE are told by scientific people that to have proper harmony of color there ought to be certain proportions of each of the three primaries in say a space that the eye would take in any one point of view. This is in the main true, but beauty and science are not always companions and it is quite as true that a carpet, a hanging, or a wall decoration may have a beautiful and soothing effect to the eye with one of the primaries almost omitted. If unity and concord of tints are satisfactorily obtained, no matter what colors are used, scientific rules can be

dispensed with; green and red, for instance, are complementary colors, but they are not harmonious together. The ancient Greek painters only knew four colors, and they produced famous paintings; the four were—yellow ochre, red ochre, ivory black, and white. Apelles and his contemporary artists painted with these only, for they knew no others.—James Ward.

A THIN sheet of clay well burned is a tile, whatever may be its shape or its use. In the early ages roofs were almost exclusively made of tiles, but the use of tiles was by no means confined to roofing.

In the sixteenth century an important innovation in glass making was made by the Venetians. It was the introduction of threads of opaque white glass worked through the mass of the transparent substance. The vases in which they are used are called *vasi a ritorti* if the threads go only in one direction, and *vasi a ritortoli* if they cross each other. If different colored glasses are introduced, they are called *millefiori*.

